

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
APRIL NINETEEN TWENTY-FOUR



HEAD OF BUDDHISTIC MEMORIAL FIGURE, CAMBODIAN. 12TH C. (?)

VOLUME XVIII

NUMBER 4



FIG. 1. HEAD OF BUDDHISTIC MEMORIAL
FIGURE. CAMBODIAN. 12TH C. (?)

CAMBODIAN SCULPTURES

FEW sculptures of Cambodia have been brought outside their country, and the Art Institute is fortunate in having acquired recently some of the most important of these examples.

Cambodia is a little-known country lying midway between French Indo-China on the south, Siam and Laos on the north, and Annam on the east. In the ninth century a powerful dynasty united the country and commenced a period of great prosperity and splendor, the remains of which are still visible in the ruins of the great buildings within the enclosure of the

former royal city of Angkor Thom and the nearby great temple of Angkor Vat. Angkor Thom was completed about 900 A.D., and Angkor Vat is supposed to have been constructed in the first half of the twelfth century. Although Cambodia was a Brahmanical state when it first comes to our attention, Buddhism, present from very early times, made great progress in its later years, and Angkor Vat, originally intended for Brahmanistic worship, was used for the rites of Buddhism. The power of Cambodia began rapidly to decline at the end of the thirteenth century, and it is fairly certain that all our sculptures are before that date,—some of them perhaps considerably earlier.

Cambodia is now a French protectorate, and the export of all antiquities is prohibited. Our sculptures were collected by M. Moura, a former representative of France at Cambodia, before 1879. They



FIG. 2. HEAD OF BUDDHISTIC MEMORIAL
FIGURE, CAMBODIAN. 12TH C. (?)

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were made the subject of an article by M. A. Foucher in the *Bulletin of the Archæological Commission of Indo-China* in 1913, but unfortunately their collector had died without leaving any notes as to the provenance of the sculptures, which must be a matter of conjecture with the single exception of one large head.

Four of the pieces are Buddhistic, which definitely places them in the latter part of the great period. This would indicate that they are probably of the twelfth or thirteenth century. There is marked similarity of conception and even of expression which favors the hypothesis that these sculptures were executed at about the same date.

The three heads shown in Figs. 1 and 2 and on the cover, and the standing figure (Fig. 3), were probably all executed as memorials of the apotheosis of dead princes, or persons of high rank. This was a well-known practice. Their eyes are closed, their mouths are smiling, and there is an expression of inward communion and peace which is remarkably well expressed—particularly in the head on the cover, and in Fig. 1. The first-mentioned head is 15 inches high, and of yellowish sandstone. The hair, stretched tightly over the crown and gathered in a braided conical coil at the top of the head, is highly conventionalized in treatment. In front of the coil sits a small Buddha in the *yogi* position. The eyebrows form a heavy ridge running into the bridge of the nose, and the modelling of the eyeballs under the closed lids shows a close study of nature. The lobes of the ears are long and vertically slit, as was the custom in Cambodia, a Chinese traveller tells us. The lower ends of the lobes have been broken off, but there is no trace of the heavy ear-rings which are seen in two of the non-Buddhistic heads. A rather strongly marked ring is shown about the neck, emphasizing the slight natural line in the skin at this point. It was one of the



FIG. 3. BUDDHISTIC MEMORIAL
FIGURE. 12TH C. (?)



FIG. 4. HEAD OF ASURA FROM BALUSTRADE
AT ANGKOR THOM, CAMBODIA. 9TH C.

divine attributes or *lakshanas* of the Buddhas. In the more complete standing figure three such rings, the normal number, appear. The other heads doubtless originally had the three rings on the neck.

The head shown in Fig. 1 is of the same material as the preceding, but of a darker, almost chocolate brown color. The hair is drawn up into a cylindrical knot, the usual type of coiffure at that time, in front of which is the seated Buddha, but the entire surface is covered with tiny seated Buddha figures, which at first glance appear to be the usual conventionalized Buddhist curls. There is an eight-armed figure in the Trocadero whose entire trunk and arms are covered with similar figures, and M. Foucher believes that this head may well have come from such a figure. The head is 17 inches high.

A smaller head (Fig. 2) of the same color and material has the same general appear-

ance, with a different convention for expressing the hair. The surface is more worn than any of the others, but in proportion and conception it was probably originally of nearly equal merit. It is 11 inches high.

The standing figure (Fig. 3), also of dark brown sandstone, in all probability represents the type of which the three heads just discussed are fragments. The legs have disappeared well below the knee, the left arm is entirely gone, and there is just enough left of the right arm to show that the figure originally had four arms. This would indicate true apotheosis, as the human would have put on the divine, since only the gods appeared with more than the usual number of arms. The costume consists of a waist-cloth with a broad and elaborately decorated belt. All Cambodians wore this as their sole garment, whatever their station in society. To be sure a scarf was sometimes thrown over the shoulders, or a more elaborate fabric twisted about the waist. The head is rather cruder in execution than the three just mentioned, which leads one to suppose that the execution of the entire figure may have been somewhat below the highest standards. The figure is 46 inches high.

There is no difficulty in identifying the large head (Fig. 4) as belonging to one of the squatting giants which serve to form a balustrade over the bridges which cross the moats and lead to the entrance gates of Angkor Thom. As Angkor Thom was



FIG. 5. BALUSTRADE OF EASTERN GATE,
ANGKOR THOM, CAMBODIA. 9TH C.

completed towards the end of the ninth century, we cannot be wrong in placing the head in the ninth century, for there is nothing about its execution that would warrant its assignment to a period of subsequent construction. The illustration (Fig. 5) shows one of these balustrades. It is apparently not the one from which our head came, as the figures are rather more good-natured looking, but it is probable that ours comes from the western gate, as the figures on that side seem to be far more serious and even menacing. The ruined condition of the figures does not give a very clear conception of the balustrade as it was built. The giants (Asuras) were represented as squatting with their forearms on their knees, supporting the body of a long seven-hooded cobra, whose head formed the ornamental end of the balustrade, while the body served as a sort



FIG. 6. VOTIVE FIGURE, CAMBODIAN



FIG. 7. FEMALE TORSO, CAMBODIAN

of handrail. Although giants are represented the figures are not very large. Our head is 35 inches high. It is of brown sandstone, not very dark. The heavy pendants on the long ear-lobes are characteristic of the adornments affected by the nobility, and are seen in the other large head in somewhat similar form.

The kneeling figure, 28½ inches high, and the female torso, 22 inches high (Figs. 6 and 7), are of quite similar material and execution. They are a dark slaty gray sandstone, and have a good deal of crispness in the carvings of ornamental details and edges of eyelids and lips. Not particularly happy in proportion, the male figure is clumsier than the female. This may be due to its crouching position, which it is reasonable to suppose rather taxed the powers of the sculptor. Objects are



FIG. 8. SANDSTONE HEAD, 10TH C.

held in each hand. That on the knee might be a crude form of balance, while the other hand holds a roundish object, possibly a piece of fruit. It is possible that some noble personage bringing an offering is represented. The elaborate character of the diadem, copied evidently from a pierced or embossed metal plate, would warrant the assumption of nobility. The female figure appears to have been standing; the edge of the belt remains at the left hip. Very little knowledge of anatomy is shown. Three folds under the breasts indicate the influence of Indian esthetics. The eyes are open in rather a staring expression, and the whole face seems hard. The top of the head-dress is formed by an inverted lotus, very well carved. It is hardly possible to date these figures, but they are surely earlier than the Buddhistic ones.

The large head (Fig. 8) with its elaborate cylindrical head-dress covered with rows of pearls and its ornate diadem and ear-pendants is very difficult to place. There is nothing Buddhistic about it, and therefore it would be logical to consider it a Brahmanistic portrait, much conventionalized, of some important personage. We know that many were made, and there is no reason why this should not be such a one. There is little evidence, however, that it has been studied closely from life, for the face has few planes, and it does not appear that any particular personality has been realized. It is of buff sandstone, 23 inches high.

A comparison of the sculptures will show great variety of treatment in modelling and execution, but a strong family likeness pervades the entire group. It would hardly be possible to mistake these for the product of any other country. It is this strong, all-pervading similarity that assures us that the Cambodians had a truly national art, and a well-developed power of artistic expression.

C. F. K.

MANETS IN THE ART INSTITUTE

THE figure of Édouard Manet is clearly defined against the background of the sixties. The essentially flat, bold quality of his own vision sets it apart from the way of looking at things that characterized his contemporary painters. Usually counted as leader of the Impressionists, he is more rightly called by Camille Maclair an intermediary between the realists and that group. As a realist he followed and outstripped Courbet, but in his flat, emphatic manner he has no modern French antecedent. In the Art Institute his background may be studied in the academic works of Meissonier, Gérôme, and Couture, the teacher whose method was directly opposed by his; in the romantic landscapes and peasants of the Barbizon painters, and in the vogue for Oriental glamour of Decamps, Fromentin, and Gérôme. In Manet's first period, before 1870, he emerges from all these groups,

still an outcast of the Salons, not yet the leader of an acknowledged rebellion.

Manet as his pictures painted him to the Salon public was a frenzied radical. The center of the famous *Salon des Refusés* of 1863 was his "*Déjeuner sur l'Herbe*" which presented in clear colors throughout a picnic group of nude women and conventionally dressed men. The scandalized crowds surged about the painting. In vain to recall the precedent of Giorgione and other Venetians. This lacked the decency of remoteness, and bright colors laid next each other and against black with no shadows, no gradations, no roundness, further provoked the critics. If the subject cut willingly through convention, no repentance was shown by the artist of the "*Olympia*," which was presented at the Salon of 1865. An angular, aggressive young person is strongly outlined against a dark background, her whiteness accented by the black attendant, the black cat at her feet, and the black ribbon at her throat. If Manet added anything to his model it was the combative chin, for that is a particularly weak feature in the etching of the subject which is in the Print Collection of the Art Institute. Artistically Manet's name was a joke; he was openly pointed at in the streets, and urchins followed at his heels.

The Manet whose portrait of 1867 by Fantin-Latour hangs in the Art Institute, with his "true Gallic head," his quick, sensitive eye, his faultlessness of apparel, must have presented a paradox to those who knew his work. At the receptions in the official circles to which he was born he was welcome for his stabbing wit, and his painting, like a clandestine love affair, was politely ignored. He delighted in the exquisite toilettes of society, and was a regular frequenter of the boulevards; but these people, his world, shrugged aside his art and idolized Meissonier, Breton, and Gérôme.

Alternately accepted and rejected at the Salons, he was excluded from the Exposition Universelle of 1867. In self-defense, he opened near the Pont de l'Alma an individual exhibition. "Come and see sincere



PORTRAIT OF MANET. FANTIN-LATOUR

work," was the appeal introducing the catalogue of his fifty paintings. Two "Philosophers" were among the works exhibited; one was seen here in 1922 in the exhibition of modern paintings from the collection of Mr. Arthur B. Eddy; the other is in the Munger collection at the Art Institute. They were painted in 1865, two years after the execution of "*Olympia*," but in a more conservative technique. Manet's course was uneven, for he was always experimenting and setting himself new technical tasks. Our "Philosopher" is not out of key with the contemporary paintings in the same gallery; the subject, bordering on the romantic, is treated in a Rembrandtesque manner though with a cool color scale. The values lie very close together in the lower portion but are more detached above and the head and hand shine forth from a dark background. The exact feeling of living reality recalls the artist's debt to Courbet.

Manet's exhibition hardly improved his standing with the public, who crowded in as to a side-show and went away laughing. From 1868 to 1871, however, his paintings were accepted at the Salon.

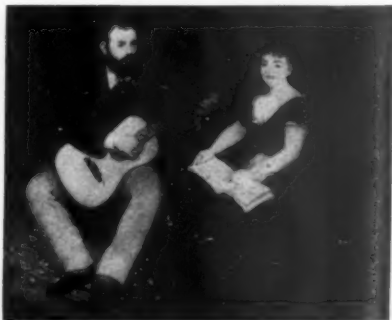


THE PHILOSOPHER. MANET

In 1868 Manet spent the summer at Boulogne and painted there "*La Mer; temps calme*" or "*Sortie du Port de Boulogne*," which is in the Palmer Collection of the Art Institute. The sea is a heavy mass of unreflecting blue quite to its meeting with a gray sky. The design is a graceful development of the curves and triangles of the sails of black and white which stab the field of middle blue. It was one of the earliest of the marines that took the eye of Alfred Stevens, the Belgian painter, through whom the generous dealer Durand-Ruel was involved in the support of the whole impecunious group now forming around Manet. Duret, the biographer of Manet, dared to commend the vitality of the exhibition of 1867, and Zola was a champion as unpopular, unfortunately, as the artist. The group of painters who now recognized his talent

included Fantin-Latour, Whistler, Proust, Henner, Legros, Duranty, and Degas, who met him at a café in Les Batignolles. To the group were added later the more advanced Monet, Pissarro, Sisley, Bazille, and Renoir.

Manet sent each year to the Salon two paintings, one of which was always so radical as to draw the fire of derision from the other. In 1870 the less observed picture was "*The Music Lesson*" painted in 1869, which is now in the Loan Collection. Manet persuaded friends to pose for the work; as was his custom he found models suited to the part and adhered to them as he saw them. This is an important reservation, for his vision was exceptional, excluding all fictions of modelling and emphasizing the truths that affect characterization, color, and design. His insight into character was limited only by his own lack of spirituality. Whatever he saw he was able to express. In this painting he did not ignore the accessories of value to his scheme nor entirely neglect to model. The shadow of the upper lip and the tip of the nose of this young woman are as delicate as those of a Romney, and the deeper tones around the eyes of her teacher are the simple necessities of characterization. We see again the immediate juxtaposition of luminous flesh and a black ground which was so shocking in the "*Déjeuner sur l'Herbe*" and in the "*Olympia*." If the composition has no deep meaning,



THE MUSIC LESSON. MANET. LOAN COLLECTION

neither is it merely a painting of surfaces; the characterization is true, not only of the sitters but of the moment, the psychic totality of which is brought together in a clear harmony of color, line, and thought. The note of music is in the air, a bond that makes the spectator an auditor with the sympathetic teacher and the charmed pupil. The lines all lead, or are opposed to

those which lead, to the stressed fingers of the fine left hand holding the note on the guitar. In the center of balance of the composition, the hand is also strategically placed in the tonal scheme, which would be disturbed if it veered either to dark or to light. The arms and head of the young woman make a graceful circuit curiously balanced by the man's gray legs bracing the guitar. The trousers are put in with a single flourish; the occasion to model is met here with a direct refusal.

The War of 1870 burst asunder Manet's group, killed Bazille, sent Pissarro and Monet to England, and made Manet a subordinate officer under Meissonier. It was a new period in his work and a new era in art that opened after peace came in 1871. Although he never took up the divisional application of color and con-



RACES AT LONGCHAMP. MANET. PALMER COLLECTION

tinued to stand somewhat apart, contact with Monet and the other Impressionists could not but affect his own candid style. Many of his out-of-door subjects of the following years are straight-away impressionistic painting. One example of this manner is in the Palmer collection: "*Les Courses à Longchamp*," painted in 1871 and first exhibited in 1884. The subject was one common to Manet and Degas. It is a moment of violent action. Jockeys on their racing mounts crash over the goal and toward the spectator; upon this knot of interest focus the lines of the picture. Colors play brightly against each other, and the gay crowds lining the course are daubed in with confident impressionistic technique. The painting holds its own in a brilliant gallery of Renoir, Monet, Sisley, Pissarro, Degas.

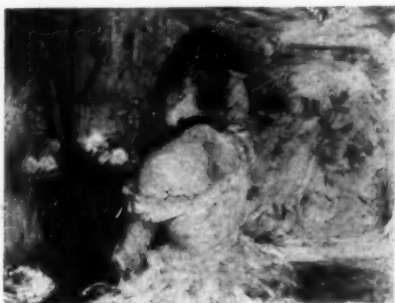
When Manet was again excluded from the Salon, in 1878, the public outcry was in his favor. His spirited fight was won. In 1881, two years before his death, he received the decoration of the Legion d'Honneur.

By the memorial exhibition held in 1884 the quality of his work made its full impression. In 1889, twenty-three years after the shock of its first appearance, the "*Olympia*" was acquired for the Louvre.

The first Chicago exhibition was held in the Art Institute in 1901, following the Paris Exhibition of 1900. Our collections now include, besides the paintings mentioned, an etching in simple line of "*La Bulle de Savon*" painted in 1868, that of "*Olympia*," and another recently given by



SORTIE DU PORT DE BOULOGNE. MANET. PALMER COLLECTION



FEMME À SA TOILETTE. BERTHE MORISOT. STICKNEY FUND

Miss Alice Roullier, which cursorily sums up the portrait of Baudelaire. This and a profile drawing of a woman's head, the gift of Mr. Robert Allerton, disclose the artist's audacious sureness of line. A page of water-color sketches of a snail and grasses poignantly suggests the later years of Manet when, overtaken by paralysis, he fell to painting the intimate things of his reduced world.

M. C.

A PAINTING BY BERTHE MORISOT

A PAINTING of a "Woman at Her Toilet" by Berthe Morisot has been purchased for the Art Institute through the Stickney Fund. The museum's collection of paintings by the French Impressionists is thus enriched by the addition of a canvas by the foremost woman painter of the group—an artist by heritage, temperament, and training. The great-granddaughter of Fragonard, the youthful protégée of Corot, the pupil and sister-in-law of Edouard Manet, she was a sparkling member of that circle which included Renoir, Monet, Pissarro, Degas, and the poet Mallarmé, all of whom were her friends.

Though thoroughly a part of the movement of her day, Berthe Morisot always remained completely herself, her technique strongly influenced by her teacher, Manet, her point of view always her own. She was the talented daughter of a talented

father and was encouraged in her work from the first. Corot took an interest in her, and under his influence she began by painting landscapes, reproducing details with meticulous exactness. In the Louvre, where she and her sister were copying old masters, she met Manet, bent upon a similar task, and soon thereafter entered his studio. The Impressionistic method was happily suited to her temperament. A philosophy of painting that conceived of light as "the principal person in a picture" was readily adopted by one whose touch was always airy and spirited. In Manet's studio she "found herself"; it was not so much a question of a pupil's learning from a teacher as of an artist's quick recognition and assimilation of what was naturally hers. Impressionism, with its emphasis on bright, pure color, was admirably suited to her essentially feminine subjects—women and children in parks and gardens, young girls at balls or before their dressing tables.

To her early realistic method she added a softened outline that gives a velvety texture to her canvases. The reflected lights in her white are subtle rose or ash gray; her clean colors run a whole gamut of tones. "She gives the finishing touch to her canvases by adding slight brush strokes here and there,—it is as if she were shedding flowers," said Théodore Duret. Our painting, a splendid example of her art, has this very quality. The color of the rose-topped jar on the lady's dressing table is repeated in petal-like touches in the background. The painting is delicate but in no way indecisive, feminine not only in subject matter but in treatment. There is no discordant note; the model's half-turned cheek, her shoulders merge into the background. The luminous tea-rose and pale gray are relieved by a single touch of black in the velvet ribbon about her throat.

Berthe Morisot was an active member of the Impressionist group, and with the single exception of Pissarro was the most regular exhibitor at their exhibitions, sending canvases every year from 1870 to 1886. Hers was a particularly fresh and individ-

ual contribution to a movement which attracted such gifted women as Mary Cassatt and Eva Gonzales. If Manet endowed the commonplace aspects of life with dignity, these women—Berthe Morisot in particular—introduced a welcome note of refinement and charm.

"Only one woman created a style," said George Moore, "and that woman is Madame Morisot. Her pictures are the only pictures painted by a woman that could not be destroyed without creating a blank, a hiatus in the history of art."

R. M. F.

NOTES

WORCESTER ENDOWMENT FUND—Mr. and Mrs. Charles H. Worcester have presented the Museum with \$50,000, the income from which is to be used for the purchase of objects for the Children's Museum and its maintenance.

THE SCHOOL—A completely endowed annual scholarship, to be called the Art Students' League Scholarship, has been created as a result of the financial success of the Mardi Gras given by the students of the School on February 18. There were present about seven thousand persons, half of whom were in costume, while seven hundred and fifty participated in the pageant itself.

DEPARTMENT OF MUSEUM INSTRUCTION—Miss Elizabeth Wells Robertson will deliver the final lectures in the series of Monday afternoon talks on Interior Decoration. At 2:30 on April 7, Miss Robertson will speak on "Quilts"; on April 14 her subject will be "How to Cheat the Rag-man." These lectures are free to members, and non-members may attend upon payment of fifty cents.

The third series of talks by curators will be given by Mr. Charles Fabens Kelley, Curator of Oriental Art. The lectures will be held in the class room in Gunsaulus Hall on Thursday afternoons at three o'clock, beginning April 10 and continuing for six weeks. Mr. Kelley's subjects are as follows:

1. Hindu and Buddhistic influences on Indian art.
2. The Mughal invasion.
3. Early Chinese bronzes, sculpture, and pottery.

4. Chinese painting and sculpture.
5. Japanese architecture and sculpture.
6. Japanese painting and minor arts.

There is a fee of five dollars for the course, and advance registration with Miss Helen Parker, Museum Instructor, is requested.

Upon request the course on "Color" by Miss Parker will be repeated in April. It consists of six talks planned to develop the appreciation and discrimination of color qualities and is illustrated by paintings and objects in the museum collections, as well as by charts. The course will begin on Wednesday, April 2, at eleven o'clock. The fee is three dollars.

The Story Hour for children of members will be discontinued after March 29.

Anyone desiring to see the collections of the Museum under guidance may secure the services of a docent by special appointment. The fee is one dollar an hour.

The course on the "Enjoyment of the Visual Arts" is to be repeated by request. Beginning April 7, at 2:30, lectures will be given on successive Mondays, Miss Upton, instructor. The subjects are as follows:

- The inter-relation of the Arts. April 7.
 What to look for in painting: Yesterday's pictures. April 14.
 What to look for in painting: Today's pictures. April 21.
 What to look for in sculpture: Ancient sculpture. April 28.
 What to look for in sculpture: Later sculpture. May 5.
 What to look for in Architecture. May 12.

CHANGES OF ADDRESS—Members of the Art Institute are requested to send prompt notification of any change in address to Guy U. Young, Manager, Membership Department.

ACCESSIONS AND LOANS

PAINTINGS AND SCULPTURE

- 2 pieces sculpture, Adam and Caryatide, by Rodin. *Gift of Robert Allerton.*
 Painting, Portrait of Eastman Johnson, by himself. *Gift of Mrs. Arthur Meeker.*
 Painting, *Femme à sa toilette*, by Berthe Morisot. *Purchased from the Stickney Fund.*

PRINT DEPARTMENT

- 2 etchings by Manet and Besnard, 2 lithographs by Forain and Matisse, drypoint by Renoir. *Albert Roullier Memorial Collection.*
 5 lithographs by J. W. Thornley. *Gift of Durand-Ruel.*
 6 etchings by Frank W. Benson. *Gift of the artist.*
 47 Tarocchi playing cards, engraving by G. Aldegrevier. *Gift of Mr. and Mrs. Potter Palmer, Jr.*
 2 pen-and-ink sketches by Augustus John. *Gift of Robert Allerton.*
 2 water color drawings by David Wilkie and Muirhead Bone, drawing by Francis Wheatley, 30 block prints by Eric Gill, 13 block prints by Desmond Chute, portrait of John Flaxman by himself. *Gift of the Print and Drawing Club.*
 20 block prints by A. Lepère. *Gift of M. Knoedler & Co.*
 Drawing by P. A. J. Dagnan-Bouveret, 2 etchings by A. Gallen-Kallela. *Purchased from the Avery Fund.*
 Water color by Turner. *Lent by C. W. Kraushaar.*
 5 water colors by Ambrose McEvoy, F. W. Benson, Josef Lenhard and Laura Knight. *Lent by Mrs. L. L. Coburn.*

DECORATIVE ARTS

- Mirror, 10 prints. *Lent by Arthur Ackermann & Sons.*
 2 glass candelabra. *Lent by Henry Symons & Co.*
 Old English silver—4 pieces lent by Mrs. Samuel Marx, 1 by Mrs. R. I. Stearns, 2 by Mrs. John Borden, 13 by Mrs. Potter Palmer, 1 by Mrs. J. M. Patterson, 5 by Mrs. Jacob Baur, 7 by Mrs. Charles G. King, 6 by Paul Butler, 6 by Mrs. E. Rockefeller McCormick, 58 by Mrs. R. T. Crane, 1 by Mrs. Herbert F. Perkins, 1 by Mrs. Max Epstein, 8 by Mrs. Hathaway Watson, 6 by Crichton & Co., 5 by Mrs. A. G. Becker, 2 by Mrs. Robert Mandel, 1 by Mrs. Frank G. Logan.

ORIENTAL DEPARTMENT

- 3 Chinese Ming family portraits. *Gift of Robert Allerton.*
 Chinese sculpture Maitreya, T'ang Dynasty. *Gift of Miss Alice Getty.*
 Indo-Chinese tiger claw necklace. *Gift of Dr. Otto L. Schmidt.*
 3 prayerboards, Mongolian, Tibetan, Manchu. *Purchased from the Nickerson Fund.*
 2 Tibetan bronze figures. *Purchased from the Nickerson Fund.*

CHILDREN'S ROOM

- 13 examples of Burmese textiles. *Purchased.*

EXHIBITIONS

APRIL—JUNE, 1924

- March 8—May 1—English Book Illustrations of the Sixties.
 March 8—May 1—Water Color Drawings by Thomas Rowlandson.
 March 15—May 1—Color Block Prints by Gustave Baumann.
 March 20—April 22—(1) Twenty-first Annual Exhibition of the Chicago Camera Club.
 (2) Paintings by Leon Gaspard, (3) Fourth International Exhibition of Water Colors.
 (4) Paintings and Lithographs by Arthur B. Davies. (5) Arts Club Exhibition of
 Paintings by Rockwell Kent.
 March 24—Exhibition of Eighteenth Century English Furniture and Silver lent by
 Mrs. R. T. Crane.
 April 14—June 1—Paintings by John Singer Sargent.
 May 1—June 1—(1) Thirty-seventh Annual Chicago Architectural Exhibition. (2)
 Twenty-second Annual Exhibition of Applied Arts.
 May 7—July 1—Exhibition of the English Society of Wood-engravers.
 June 10—July 1—Exhibition of Work by Students of the Art Institute School.

SUNDAY CONCERTS

Concerts are given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock.
 George Dasch, Conductor. Admission 15 cents.

